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INSERVICE WORKSHOPS
for Elementary Teachers of the
Lakeshore Regional School Board
1970-71

S.G.W.U. Dept. of Fine Arts

1970-71

INSERVICE WORKSHOPS FOR ELEMENTARY TEACHERS
LAKESHORE REGIONAL SCHOOL BOARD

offered by the

DEPARTMENT OF FINE ARTS
SIR GEORGE WILLIAMS UNIVERSITY
in conjunction with the
INTERNSHIP IN ART EDUCATION

I. Orientation to Art
September 3, 1970

Two sessions: Kindergarten to Grade Two, a.m. Grades 3-7 p.m.
Lindsay Place High School

Part of a general in-service day for the Region.

The programme consisted of an audio-visual presentation of an inter-arts kindergarten experiment carried out at Northview Elementary School during the 1969-70 school year.

Participants were: Nancy Zoppi - Kindergarten teacher, Elisabeth Bardt, SGWU art intern for 1970/71, Roma Caie, Art Consultant, Professor L.B. Sherman, SGWU, Paul Woodrow and Danielle Dewick, graduate students at SGWU and Harold Pearse, Lecturer at SGWU.

Discussions followed each presentation around the basic questions of what is art education and what is its role in the elementary school. The nature of creative art experience (as revealed in the presentation) was discussed. Teachers explored the relevance of this approach to their own teaching situation.

II. Three Workshops on Texture (outlines attached) conducted by Prof. L. Sherman, Elisabeth Bardt, Barbara Battelle and Danielle Dewick (graduate students, SGWU)

November 18: Lakeside Heights School for the John Rennie and Lindsay Place Districts

November 25: Christmas Park School for Beaconsfield District

December 2: Dorion Gardens School for Hudson and MacDonald Districts

III. Resources for the Teaching of Canadian Art History
Seminar and Information Session
December 7th, 1970
at Sir George Williams University.

Miss Janet Braide - Art History student at Sir George Williams University gave the presentation. Prof. Sherman and Miss Roma Caie participated.

Attended by all the teachers teaching the 51 art course.

IV. Workshop on Printmaking (outline attached)
Sunnydale School
Conducted by Elisabeth Bardt, and Roma Caie

V. Three Consecutive Workshops (outlines attached)
Thorndale Elementary School
Prof. Sherman, Elisabeth Bardt, Roma Caie

Motivation in Clay
March 22, 1971

Clay and Texture
March 29th, 1971

Line
April 5th, 1971

Recommendations for 1971-72

1. Single session workshops are less effective than a series in a specific school for the same group of teachers. It is recommended that workshops should be planned in a school to accomodate the teachers of one or two neighboring schools.

A Minimum of three consecutive workshops should be planned for a group of teachers.

2. Workshops and lectures on art education should be given for parent volunteers who wish to set up art programmes, to orient them to child art and the role of art in the school. Teachers and principals should be involved in these workshops as much as possible.
3. Art is widely thought of as an extra-curricular activity. It's significance and relevance as one of the core subjects is not generally accepted. Workshops should be planned specifically to demonstrate the way in which art can and should be an integral and integrated aspect of the curriculum.

It would be a good idea to plan some workshops together with other subject areas to show their inter-relationships and to stress the basic common attitudes necessary to implement a child centered curriculum.

ART WORKSHOP I

1970 - 71

Character:

EXPLORING TEXTURES

"Perceptions resulting in images, sensations resulting in feelings--these are the elementary materials out of which we build our conception of the world and our behaviour in the world."

Herbert Read: Education Through Art

AIM

The aim of the workshop is to introduce participants to the possibilities for art experiences in readily available materials. With "texture" as the theme, the activities for the workshop have been subdivided into three broad areas:

- (A) Collage: Assembling and arranging found textures
- (B) Graphic textures: The creation of textures using graphic media.
- (C) Textile textures: Working with texture in crafts associated with the creation of textiles, or the use of fabrics and yarns.

* * *

What do the words texture and pattern suggest? The roughness of a tweed coat? The figures on a tie or scarf? The smooth and shining surface of a polished car? The delicate arrangement of branches against the dusk sky? The deep furrows of a ploughed field? The dots of subtle color on the speckled trout? Such textures and patterns are part of our daily lives, but few people are aware of them, enjoy them or sense them to their fullest degree: ...

To the child such experiences are vivid, for he is eager to understand the world and his senses are immediately stimulated. Still unencumbered by the associations which incline to obscure these impressions in adults, he learns directly from sensory experience. Our education has tended to overlook the value of these perceptions and sensations and to stress instead our capacity to think logically and to absorb factual knowledge. Yet, as Herbert Read, among others, has pointed out in EDUCATION THROUGH ART:

"It is only too evident that a training directed exclusively to logical thought produces a type incapable of imaginative activity and sensuous enjoyment...the purpose of education ...should be to preserve the organic wholeness of man and his mental faculties, so that as he passes from childhood to manhood, from savagery to civilization, he nevertheless retains the unity of consciousness which is the only source of social harmony and individual happiness."

To function to the fullest of our capacities, then, to become "whole", we must develop our power of sensual perception and then coordinate our ability to think with our capacity to feel. The simplest sensory experiences are fundamental to emotional development. It is therefore important for us to retain and exercise all of our natural faculties. To sense texture and to see pattern with the uncalled-for sensibility of the child offers not only an opportunity for personal growth but opens a door to fuller understanding and greater enjoyment of all things.

TEXTURE

Texture is the quality of an object revealed to us by our sense of touch. Every surface has a characteristic texture, the nature of which depends upon the overall disposition of its smallest parts. We speak of textures as smooth, rough, soft, hard, prickly, polished, mat, fluted, embossed, etc. The arrangement of the particles of matter which constitute a surface produces these sensations. Some textures excite us agreeably and produce pleasant sensations; others inflict their character upon us too strenuously and we dislike them...the sharp thorns of the cactus plant or the jagged roughness of a barnacle-covered rock.

But we enjoy feeling pebbles in our hand, running our fingers across the polished surface of a wooden table; we experience with delight the softness and warmth of a cat's fur. And once having felt specific textures with our hands, we learn to associate them with certain visual images, thereby extending our awareness of tactile sensations. Our eyes can see surface qualities which our brain, through association, translates into tactile values. As we look at the surface of the ocean our eyes glide across the water just as they pause to sense the delicately ribbed texture of a toadstool. ...

Such examples serve only to indicate the enormous range of surface textures we may experience and enjoy. Like patterns, surface textures are present in countless variations from the scale of vast stellar bodies of the universe to the most minute specks of matter, and what the hand cannot touch or the eye, unaided, cannot see, the lenses our scientists have developed bring into focus for us.....

TEXTURES FOR COLLAGE

November 1970

D. Dewick-Ades

Intern in Art Education, S.G.W.U.

Children seeing...touching....selecting...creating....

COLLAGE: "A collage is a two-dimensional design made out of different materials fastened together. The materials out of which a child makes collages includes an almost infinite variety of things, manufactured or found in nature." ¹

AIM: "The collage experience helps develop a child's tactile powers and gives him an opportunity to make selections and judgements which are basic to his growth and taste." ²

CONSTRUCTION: Construction is closely related to collage as it consists of putting different materials together to form a three-dimensional design.

"STABLES" are constructions that remain fixed and "MOBILES" are constructions that are made to move. Both use similar materials to those used in collage.

MATERIALS:

Basics: Scissors, glue (library paste), wire (for mobiles), cardboard (on which to make collages) and a stapler (optional)

Others can include:

construction paper	straws
metallic paper	shells
wrapping paper	material
cellophane paper	wool
translucent paper	string
leaves	buttons
tinselled string	magazines
printed paper	small plastic objects
buttons	pieces of wood
corrugated cardboard	cork
shells	netting
bark	leaves
sandpaper	egg-crate dividers
velvet	bits of sponge
ribbon	spools
feathers	wallpaper samples
lace	tarlatan
seed pods	string
etc. etc. etc.	

Quotes 1 and 2 from Jane Bland's book "ART OF THE YOUNG CHILD"
page 46.

TEXTILE TEXTURES

I. Activities

Weaving	Drawn work
Stitchery (Embroidery)	Fabric and fibre glued collages
Rug Hooking	Textile jewelry making
Knotting	Costume making
Crocheting	puppetry
Knitting	Wall hangings
Netting	Textile Sculpture (woven, stuffed, knotted, etc)
Sprang	Dolls
Sewing	Toys
Quilting	Ornaments
Applique	Non-utilitarian fun things
etc. etc. etc.	

Imagination

II.

Tools and Materials

Needles (Blunt end Tapestry Nos. 20-13 with large eyes are good for work on burlap; regular embroidery and sewing needles will be good for other purposes; some curved upholstery needles may come in handy.)

Scissors

Thimble

Hoop or Frame

Looms (cardboard, pencil, tree branch, wood rectangle, etc.) pins

Thread (household wrapping cord; embroidery floss; pearl cotton; rug wool; crewel wool; knitting yarns; metallic threads; raffia; rope; linen, silk, jute, sisal, and synthetic threads.)

Fabrics (Burlap, linen, cotton, nets, felt, pella, wool, jersey, heavy upholstery, tarlatan, theatrical gauze, onion sacking, metal and plastic screening, remnants and dressmaking scraps, old garments.

Other Materials (Fur, leather, feathers, snakeskin, shoe laces, braid, ribbon, buttons, beads, shells, twigs, seed pods, grasses.

Anything else that can be stitched to a surface, knotted, woven, hooked, etc.

III. Bibliography

Pamphlets: Dictionary of Embroidery Stitches, 1961. Woman's Day Magazine--25c
Post Office Box 1000, Department WDL, Greenwich, Connecticut 06830.

Wall Chart: Basic Stitches for Creative Stitchery. Eight basic stitches, an excellent classroom visual aid available free from: Educational Division, Lily Mills, Shelby, North Carolina.

Books

Beitler, Ethel J., Create with Yarn. International Textbook, Scranton, Penna., 1964.

Butler, Anne, Teaching Children Embroidery. Studio Vista, London, 1964.

Dillmont, Therese, The Encyclopedia of Needlework. Simpkin Marshall, London, 1907.

Douglass, Winsome, Discovering Embroidery. Taplinger Publishing Co., Inc. New York, 1962.

Enthoven, Jacqueline, Stitchery for Children. Reinhold Book Corporation, New York, 1949.

Guild, Vera P. Creative Use of Stitches. Davis Publications, Inc., Worcester, Massachusetts, 1964

Harvey, Virginia Macrame

Ickis, Margaret, The Standard Book of Quilt Making and Collecting. Dover Publications, Inc., New York, 1949.

King, Bucky, Creative Canvas Embroidery. Hearthsides Press, Inc., New York, 1963.

Krevitsky, Nik. Stitchery: Art and Craft. Reinhold Publishing Corporation, New York 1966.

Miller, Irene Preston and Lubell, Winifred, The Stitchery Book; Embroidery for Beginners. Doubleday & Co. Inc., Garden City, New York, 1965.

Rainey, Sarita R., Weaving Without a Loom. Davis Publications, Inc. Worcester, Massachusetts, 1966.

Seyd, Mary, Designing with String. Watson-Guptill Publications, Inc., New York, 1967.

Periodicals:

Craft Horizons, American Craftsmen's Council, 44 West 53rd Street, New York, N.Y. 10019.

Embroidery, The Embroiderer's Guild, 73 Wimpole Street, London W.1; in U.S.A. 767 Lexington Avenue, New York, N.Y. 10021.

Handweaver and Craftsman, 246 Fifth Avenue, New York, N.Y. 10001.

There are also many articles on teaching textile design in past issues of Arts and Activities, 8150 North Central Park Avenue, Shokie, Illinois 60076, and School Arts, 2036 North Oak Lane, State College, Pennsylvania 16801.

SOME BOOKS ON COLLAGE AND CONSTRUCTION

Janis, Harriet and Rudi Blish, - Collage: Personalities, Concepts, Techniques. New York: Chilton Book Company 1967.

Lord, Lois, Collage and Construction in Elementary and Junior High Schools. Massachusetts, Davis Publications, Inc. 1960.

Mellach, Dona and Elvie Ten Hoort, Collage and Found Art, New York, Reinhold Publishing Corporation, 1964.

GENERAL BOOKS ON ART FOR ELEMENTARY SCHOOL

Bland, Jane Cooper, Art of the Young Child, 3 to 5 years. New York: The Museum of Modern Art, 1957.

Conrad, George, The Process of Art Education in the Elementary School. New Jersey: Prentice Hall, 1964.

Horn, George F. Art for Today's Schools. Massachusetts, Davis Publications, Inc. 1967.

Leuerman, E. W. and D. W. Herberholz, Developing Artistic and Perceptual Awareness. Iowa. W.M.C. Brown Company Publishers, 1967.

McFee, June King. Preparation for Art. San Francisco: Wadsworth Publishing Company, Inc. 1961

Lockowiak, Frank and T. Ramsay. Emphasis: Art. Pennsylvania: International Textbook Co. 1965.

GRAPHICS

E. Bardt
Intern in Art Education
1970-71, S.G.W.U.

ACTIVITIES

Rubbings
Printing with found objects
 cut vegetables
 plasticine
Drawing textures with pencil
 ink
 paint
 chalk

MATERIALS

Paper(s) Newsprint, manila, rice paper, coloured
 magazines, newspaper
Found objects - wood scraps, combs, pieces of hardware, cardboard tubes, etc
Vegetables
Tempera Paint
Printing ink
crayons
pencils
chalk
brayers or daubers
plasticine

GRAPHICS BIBLIOGRAPHY

- Andrews, M.F. CREATIVE PRINTMAKING FOR SCHOOL AND CAMP PROGRAMS
- Board of Education, City of New York. ART IN THE ELEMENTARY SCHOOLS
- Green P. NEW CREATIVE PRINTMAKING. Watson-Guption Publications, New York.
- Linderman, E. W. and, Herverholz, D.W. DEVELOPING ARTISTIC AND PERCEPTUAL AWARENESS
- Moseley, Johnson, Koenig - CRAFTS DESIGN. Wadsworth Publishing Co. Belmont, California
- Ota, PRINTING FOR FUN. McDowell, Oblonsky
- Pattimore, PRINTMAKING ACTIVITIES FOR THE CLASSROOM. Davis Publications
- Plaskow. ART WITH CHILDREN. Watson-Guption Publications, New York.
- Rottger/Klante. CREATIVE DRAWING. New York. Reinhold
- Tritten G. ART TECHNIQUES FOR CHILDREN. Reinhold, 1964.
- Wachowiak/Ramsay. EMPHASIS: ART - A QUALITATIVE PROGRAM FOR THE ELEMENTARY SCHOOL.
Scranton, Pennsylvania. International Textbook Co.

LAKESHORE REGIONAL SCHOOL BOARD

ART WORKSHOP I

NOVEMBER, 1970

FOR PARTICIPANTS OF ART WORKSHOP I

- (1) List some reasons for giving the children you teach an opportunity to explore these materials:
- (2) Can you suggest some art activities using these materials which you could carry out in your classroom?
- (3) What would be an example of a unit of 3 or 4 consecutive lessons based on one of the activities suggested in (2)?

(4) What learning opportunities could the unit provide for the children? eg:

A. Art Concepts

B. Attitudes

C. Skills

(5) What criteria could you use to evaluate the effectiveness of the unit?

ART WORKSHOP

theme:

TEXTURES

OVERALL AIM TO DEVELOP A SENSITIVITY TO VARIOUS QUALITIES OF SURFACE

TEXTURES

(Sensitivity = Sensory, affective, personal meaning)

The activities will be directed towards this overall aim.

They will be subdivided into the following stages:

- a) a sensory, tactile exploration of various surfaces (blindfolded)
- b) rubbings, using black crayons or graphite of raised or relief surfaces.
- c) manipulation and arrangement of various found textured surfaces in a collage.
- d) exploration of various applications to the use of texture in crafts using textiles and stitchery. eg: appliqué, creative stitchery, hooking, etc.

EXPECTED RESULTS

(a - sensory experience)

excitement -

lack of excitement -

confusion -

discovery -

sensations of smoothness
roughness
stickiness, etc.

3 Dimensional tactile awareness

Rubbings

awareness of imprinted pattern

realization of spaces between shapes

positive and negative spaces

results of various amounts of pressure on the prints

the effects of different kinds of paper on the result.

SIR GEORGE WILLIAMS UNIVERSITY
DEPARTMENT OF FINE ARTS
ART EDUCATION SECTION

SCRAP MATERIALS FOR COLLAGE AND CONSTRUCTION

As much as possible of the following:

CONSTRUCTION

Materials collected in a shopping bag

Wire: Stove pipe
copper
telephone wire
florist's wire
etc.

String, wool, wire
screening

Used film

Plain, white, empty boxes
of assorted sizes

paper rolls

aluminum flashing

scrap wood

stiff cardboard

shirt cardboard

sticks, toothpicks

EQUIPMENT

Pair of scissors

Small hammer and nails...

thumb tacks

Small bottle of bondfast glue, all purpose

Small pliers...stapler...straight pins...large darning needle and scrap wool.

COLLAGE

Materials in a flat box

transparent papers: cellophane
coloured tissues

corrugated cardboard

nets: nylon stockings, onion
bags, etc.

sandpaper

burlap

steel wool

sponge

cotton wool

fabrics such as: velvet,
satin, corduroy, scraps
of fur, etc. cottons:
striped, small prints, etc.
(cut into pieces 9" X 12"
and pressed smooth)

printed papers

wallpaper samples
(avoid realistic designs)

small objects, buttons,
feathers, lace trimmings

PRINTMAKING WORKSHOP

Sunnydale School

January 13, 1971

Elisabeth Bardt, Roma Cafe

Purpose: To explore materials in the school for purposes of printmaking.

1. General Discussion:

- The concept of the print
- the various techniques of printmaking briefly explained along with examples of actual prints and plates or blocks; mono printing, linocuts, woodcuts, etching
- various approaches of printmaking as would be feasible for elementary school children.

2. Demonstration and Experimentation

- printing with found objects
- printing with parts of the hand
- printing with plasticine
- monoprinting

Materials used:

sponges, tinfoil, plates, brushes, tempera, various types of paper including tissue, manilla, construction, found objects, wood and plasticine.

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DEPARTMENT OF FINE ARTS

LAKESHORE REGIONAL SCHOOL BOARD
THORNDALE SCHOOL
WORKSHOP I - MARCH 22, 1971

SLIDE TALK: CHILDRENS' DEVELOPMENT IN PAINTING, CLAY, COLLAGE AND CONSTRUCTION
AGES 4 - 17 BY PROFESSOR L.B.SHERMAN, S.G.W.U.

The Talk included:

Examples of what children do under various kinds of stimulation and with various media;

Motivation as differentiated from directions which predict results;

Exploration and experimentation as a means to discovering the possibilities of media, followed by expression in terms of subject matter;

the influence of pre-determined, ready made symbols upon the child's natural development;

the origins of inhibitions and lack of confidence.

The teachers were given small amounts of clay to work with during the slide talk without any instructions. Afterwards they were asked how they felt when they were working with the clay and what they thought about. Answers ranged from "I was embarrassed to do something everyone might laugh at" - to, "I started to mould the clay and one thing suggested another and I kept constantly changing it." They recognized in their own reactions the whole range of responses to art experience exhibited by the children in their classes.

In the discussion of the slides, teachers had posed such questions as, what do you say to a child who is finished after 10 minutes and doesn't know what else to do? And, what do you do with a child who "has no ideas" or is not creative?

Professor Sherman referred to the teachers own feelings expressed relative to their clay experience. What are some reasons for children lacking confidence and ideas in Art? There are many reasons, varying with the individual child, but a common problem is lack of motivation and not enough challenge. In order to present the necessary motivation and challenge the teacher needs to know more about art and have had personal experience with the media presented to the children.

She must be aware of possibilities and art content in order to motivate the children.

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DEPARTMENT OF FINE ARTS

LAKESHORE REGIONAL SCHOOL BOARD
THORNDALE SCHOOL
WORKSHOP II - MARCH 29, 1971

CLAY AND TEXTURE

Elisabeth Bardt and Roma Caie

1. Participants were asked to close their eyes, and concentrate on two different pieces of music while manipulating two different pieces of clay. First, African music was played, then Vivaldi.
 - they were asked to pinch, pull, press, smooth, roll, as they felt it applied to the rhythm and mood of the music.
 - they were urged to become that music through that clay.
2. Discussion of pieces
 - of differences in mood
 - of differences in form - space - rhythm - mass - texture
3. Participants were asked to take a new piece of clay and with pieces of junk provided were asked to make a textured surface to music.
4. Discussion followed concerning the different textures.

Questions discussed:

1. What is texture?
2. How does it relate to pattern rhythm?

The fact that the change in the music made some participants elaborate, evolve and completely change their original ideas while others worked quickly to one idea brought up the questions:

- a) Which are more product oriented?
- b) Which are more process oriented?

5. Further possibilities of texture were explored as participants were asked to close their eyes as examples of different textures were passed around. e.g. rope, sandpaper, rubber, velvet.
6. Using crayon and manila, participants were asked to draw textures to music.
7. Discussion of the difference between visual and haptic textures followed. All examples were laid on the floor together and compared.

Also discussed was the possible application of workshop to large groups of children and of those especially difficult to motivate.

SIR GEORGE WILLIAMS UNIVERSITY
DEPARTMENT OF FINE ARTS

LAKESHORE REGIONAL SCHOOL BOARD
THORNDALE SCHOOL
WORKSHOP III - APRIL 5, 1971

LINE

Elisabeth Bardt, Roma Caie, Prof. Sherman

Line - a path of action - resulting from the force that made it.

Line - as pattern, rhythm, movement, direction

Line - contour, form, tone

- I. Experimentation with a new tool.
what can it do?
how many different lines can you make?
- II. Discussion - how tools can be limiting
 - how one must search for different tools to do different things.
 - of different qualities of line as shown in Visual Aids, random, structured, nature, man made.
 - of the abstract nature of line itself
 - how it is as important an invention as say, the wheel, for there are no isolated lines in nature as such, only linear forms.
 - of how one can teach the concept of line to children without having them copy.
- III. Line as pattern - using the idea of line, rhythm, movement. Look around the room, or out of the window for inspiration in making line into patterns. Draw over experimental lines with a new tool.
- IV. Three dimensional line
 - a) hard line - using wire define line in space.
- V. Discussion of how this could lead into shapes.
 - spaces between line are shapes
 - this could be developed into cut paper shapes, collage.
 - use of wire could be a liberating medium for children who have difficulty in drawing.
 - after using wire have child pretend while drawing that drawn line is wire. Three dimensional line.
- VI. b) Soft line wool, string
 - using threads, and strings which have been dampened with glue a very spontaneous drawing can be achieved - the possibility of pattern and texture can also be explored.

WORKSHOP III - cont'd

- VII. Discussion - the importance of personal experience and the writing of lessons in terms of ones own experiments.
- the need to bring a content to the teaching of art, if it is to be meaningful, and avoid the pitfalls of superficial products, which may at best look "good".

Further questions brought forward:

- how is art to be brought into the elementary school?
- through the art specialist?
- through integration with other subjects such as Geography i.e. going past the idea of using art to make geographic models but to make geographic models into something which comes to grips with such problems as space, form, colour, etc. as they arise.
- how to develop continuity in a program.

The teachers expressed a need for more art knowledge: through the workshops they had discovered that they lacked basic information about materials available, books, visual aids. Art lessons in the elementary school were often "a thing to do" or a "product to make." A developmental, continuous art programme was required but was impossible without:

- a) a curriculum developed by teachers themselves out of knowledge and experience in art.
Art curricula are not implemented because there are no art specialists in the schools and because classroom teachers normally lack confidence and art experience. The possibilities in the curriculum can not be recognized.
- b) One or two teachers in the school who are responsible for art and who have the interest and time to look after art supplies, visual aids, exhibitions and programme. These art resource people need special training in art over and above the minimum required for teachers of other subjects.

MATERIALS

PAPER

MANILLA
NEWSPRINT
CARTRIDGE
MIMEO
TISSUE
KRAFT
BUTCHER

DRAWING TOOLS

MARKERS
BRUSHES
SHARPENED DOWELS
STICKS
CRAYONS
FEATHERS
REEDS

A BASIC LIBRARY OF SELECTED BOOKS ON ART EDUCATION FOR
ELEMENTARY SCHOOLS

Andrews, Michael F.

Sculpture and Ideas - Prentice, Hall - New Jersey, 1966.

Deals with sculpture media, techniques and possibilities
of different media, clay, wire, wood.

For the teacher and older elementary school child
Grades 5,6 and 7.

Cataldo, John W.

Words and Calligraphy for Children

The art and imagination in children's writing - calligraphy as a source of
curriculum material in the art classes. An excellent book with ideas for
the integration of art with language arts.

Can be read by children and by teachers.

Lord, Lois

Collage and Construction. Worcester, Massachusetts, Davis Publications, 1958

A practical and readable book which is a good introduction to these two
areas of art activity. For the teacher.

Johnson, P.

Creating With Paper - Seattle, University of Washington Press. 1968

A source book for the teacher on techniques of paper sculpture.

Mattil, E.L.

Meaning in Crafts - Englewood Cliffs, N. J. Prentice Hall, 1965

A creative approach to crafts. All inclusive.

Wachowiak, F. - Ramsay T.

Emphasis Art - Scranton, Pennsylvania. International Textbook Co 1966

A book which emphasizes products as well as process and goes into depth
in basic media available in the schools. Crayon, paint, paper, etc.

Guild, Vera

Creative Use of Stitches. Worcester, Mass. Davis Publications, 1964

A book on stitchery, which is a craft that has many expressive possibilities
for both boys and girls. Can be read by the children.

TEACHING AIDS

Reinhold Visuals, Aids to Art Teaching. Lidstone, John Lewis, Stanley T. and Brody, Sheldon.

New York, Reinhold Publishing Corporation, 430 Park Avenue. N.Y. 10022

Portfolio 1 - LINE	5 - COLOR (23 full color plates)
2 - MASS	6 - MOVEMENT
3 - ORGANIZATION	7 - PERCEPTION
4 - SURFACE	8 - SPACE (13 full color plates)

Each portfolio contains 24 posters, 12 b&w gravure, 12 in color in each portfolio (unless otherwise noted) The best ones for elementary school are: LINE, MASS, SURFACE, COLOR.

\$22.50 each portfolio

Museum of Modern Art

11 West 53rd Street New York, N. Y.

Teaching Portfolios: 1. Modern Sculpture
2. Texture and Pattern
3. Modern Art- Old and New
4. Useful Objects Today

Metropolitan Museum of Art

5th and 82nd Streets
New York, N. Y. 10028

:Write for catalogue of teaching aids

ADDITIONAL BOOKS FOR STITCHERY AND TEXTILES FOR TEACHERS AND CHILDREN

Krevitsky, Nik

STITCHERY, Art and Craft (1-2-3-4-5); New York, Reinhold [c.1966]; 132 pp., over 200 illus. (pt.col.); 8X8 \$7.95

Outstanding examples of the new creative stitchery in its many combinations - with applique, on mesh, on batik

Laliberte, Norman and McIlhany, Sterling

BANNERS AND HANGINGS: Design and Construction, New York, Reinhold [c1966]; 92 pp., over 150 illus.; 8X8 \$6.95

Laury, Jean, Ray

APPLIQUE STITCHERY, New York, Reinhold [c1966] 136 pp., over 116 illus.; 7X10 \$8.50

A historical survey of stitchery and elements of design, including "how-to" instructions for hand and machine-sewn applique.

MAGAZINES:

ART EDUCATION

N.A.E.A.
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Washington, D. C.
20036

CRAFT HORIZONS

American Craftsmens Council
44 West 53rd Street, New York
New York, 10019

SCHOOL ARTS.

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